DOCUMENT RESUME

ED 187 976 CE 025 759

TITLE	Project CHOICE: #23. A Career Education Unit for Junior High School. Commercial Art as a Career. Fine Arts and Humanities Career Cluster).
INSTITUTION	Kern County Superintendent of Schools, Bakersfield, Calif.
SPONS AGENCY	Office of Education (DHEW), Washington, D.C.
PUB DATE	Sep 77
NOTE	19p.: For related documents see CE 025 584-585, CE 025 587, CE 025 590-596, CE 025 599-600, CE 025 603, CE 025 605, CE 025 607, CE 025 609, and CE 025 738-765.
EDRS PRICE	MF01/PC01 Plus Postage.
DESCRIPTORS	*Career Awareness; Career Development; *Career Education; *Commercial Art; Educational Resources; Instructional Materials; Junior High Schools; Learning Activities; Lesson Plans; Occupational Clusters; Occupations; Teaching Guides; Units of Study
IDENTIFIERS	Project CHOICE

ABSTRACT

This junior high teaching unit on commercial art as a career is one in a series of career guidebooks developed by Project CHOICE (Children Have Options in Career Education) to provide the classroom teacher with a source of career-related activities linking classroom experiences with the world of work. The unit follows a typical format that includes the rationale, goals, performance objectives, instructional strategy, evaluation, and suggested instructional materials (including books, films, and filmstrips). The remainder of the unit is comprised of instructional activities designed to help students become aware of the theories and skills in commercial art. (The unit is one of five in the series on the fine arts and humanities career cluster. For these and junior high units in other clusters, see CE 025 738-765.) (LRA)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED187076

OFFICE OF CLAUDE H. RICHARDSON
KERN COUNTY SUPERINTENDENT OF SCHOOLS

Project CHOICE

#23

A CAREER EDUCATION UNIT FOR JUNIOR HIGH SCHOOL

FINE ART AND HUMANITIES CAREER CLUSTER:

COMMERCIAL ART AS A CAREER

GE-005 759

U.S. DEPARTMENT OF HEALTH
EDUCATION & WELFARE
NATIONAL INSTITUTE OF
EDUCATION

2

September, 1977

FINE ART AND HUMANITIES CAREER CLUSTER:

COMMERCIAL ART AS A CAREER

CONTENTS

	Page
RATIONALE	1
GOALS	1
PERFORMANCE OBJECTIVES	1
INSTRUCTIONAL STRATEGY	2
EVALUATION	2
SUGGESTED INSTRUCTIONAL MATERIALS	2
COMMUNITY RESOURCES	3
PRETEST/POST-TEST	13

JUL 2 1 1980

FOREWORD

Project CHOICE: Children Have Options in Career Education, is an Exemplary Project from the San Diego City School District, which has been adapted, with ESEA Title IV-C funding, for Kern County Schools.

Through Project CHOICE, units have been developed to provide the classroom teacher with a source of career-related activities linking classroom experiences with the world of work. All students, regardless of their post-high school plans, share an equal need for career awareness, decision making skills, and other elements of career education. This goal can be accomplished if all teachers and counselors "fit" the appropriate units where they best apply in the curriculum.

We are indebted to the San Diego City School District, and the Project CHOICE staff, for developing and field testing the original units.

For their excellent work in re-writing the units in order to adapt them for use in Kern County Schools, we wish to recognize:

Patricia Alexander
Kernville Union School District
Robin Cole
Standard School District
Carol Hatcher
Beardsley School District
James Murphy
Greenfield Union School District
Dan Sawyer
Tehachapi Unified School District
Sharon Shires
Rio Bravo - Greely Union School District
Cynthia Silliman
Richland School District

Janet S Wells

Janet Wells
Career Education Resource Teacher
Guidance Services

FINE ARTS AND HUMANITIES CAREER CLUSTER:

COMMERCIAL ART AS A CAREER

RATIONALE

Commercial art is art used by industrialists, those in business, advertisers, and editors, to help sell goods, services, ideas and even people. It sets up the atmosphere for writers of books, magazine articles, and stories. It shapes our choices of the products we use.

Because commercial art is such a persuasive force in our lives, it is important that young people become aware of the theories and skills of this important industry.

This Career Education Unit may be taught within the regular junior high school art or graphic arts courses. It may be adapted to several days of concentrated instruction or woven throughout the fabric of a course.

GOALS

Through this unit, the students will:

-Learn the duties and responsibilities of commercial artists.

-Become familiar with the range of specializations in commercial arts field.

-Acquire understanding of the training requirements, knowledge and skills necessary to become a commercial artist.

-Become aware of the job advantages, disadvantages, opportunities and general working conditions in this field.

-Become aware of the services performed by commercial artists and the need for this job in our society.

-Recognize that certain personal traits, interests, aptitudes and skills are important to success.

-Have actual experience in solving some of the same problems the commercial artist faces.

PERFORMANCE OBJECTIVES

By the end of this unit, pupils will be able to:

-Identify the duties and responsibilities of commercial artists.

-Give a brief description of the range of specializations included in commercial art fields.

-Identify training, entry skills and entry methods for this career.

-Identify the job advantages, disadvantages, opportunities and general working conditions of this career.

-Describe services performed by commercial artists.

-Name personal traits, interests, aptitudes and skills important to success in this career.

-Complete selected experiences which reflect some of the problems the commercial artist solves.

INSTRUCTIONAL STRATEGY

This curriculum unit has been designed for use by a class, small group, or individual student. So that the materials can be easily duplicated for individualized instruction, all learning activities are written for the student. Activities designated ALL are intended to provide factual information, those designated YOUR CHOICE have been included to provide experiential activities which draw upon this background. This technique also provides an opportunity to put decision-making skills into action in the classroom, a process important to career development.

EVALUATION

It is important to evaluate the effectiveness of this unit in terms of the learning that takes place as well as reactions of the learner. A sample inventory has been provided, which can serve to both introduce the unit and assess its effectiveness, or the teacher may wish to develop his/her own.

SUGGESTED INSTRUCTIONAL MATERIALS

Films: Seven Guideposts to Good Design

Soundstrips: Advertising and Consumer Motivation
Focus on Creative Arts: Closeup of an Illustrator

Books and Magazines:
"Doonesbury", Time Magazine, Feb. 9, 1976
Graphics. Kissimmee, FL (Monthly)
Hamm, Jack. Cartooning the Head and Figure. Grosset and Dunlap, New York, 1974.
Nelson, Roy and Ferris Byron. Fell's Guide to Commercial Art. Fell, 1966.
Niece, Robert C. Art in Commerce and Industry. (Art Horizons Book)
Print. New York (Bi-monthly, $18.00)
Wood, James P. This is Advertising. Crown, 1968.
Occupational Outlook Handbook.

AVAILABLE IN INSTRUCTIONAL RESOURCES CENTER (IRC): OFFICE OF THE KERN COUNTY SUPERINTENDENT OF SCHOOLS

Films:
- MP (new) Craftsmen
- MP (new) People Who Make Things
- MP (new) Why Man Creates

Filmstrips:
- FSKH The Atelier Mourlot-Lithography (Famous Artists at Work Series)

COMMUNITY RESOURCES:

Bakersfield Californian 323-7631
- Carol Mettler -Advertising artist
- Mike Manion-Political cartoonist

Tom Strelich-Cartooning-871-4285 after 5:00 p.m.

Commercial Art & Signs by Giordano
- Mr. Giordano-322-6307

Window Painting-Seasonal
- Frank Percival-399-2400

Brock's Department Store-Field trip for 20 or less to Advertising and Display departments.

Angela Schiebal-327-1731

Sally Irwin-Art Teacher and artist-589-0510

Lusich, Patrick,Henderson, Mueller & Associates
- Mr. Mueller-2323 "F" St., 324-4791

INSTRUCTIONAL ACTIVITIES

1. PRETEST

   Have an informal class discussion of selected questions from the pretest OR use the pretest to find out what you know about the field of commercial art.

2. READ AND DISCOVER

   To be a commercial artist involves working in an exciting field of design and color; it also means working in an exacting world of graphic design and lettering, and in a pressured world of budgets and deadlines. As you begin your exploration of the world of commercial art, you will need to find answers to some questions about the field. Use the fact sheet called Commercial Art: What It Is, and the Occupational Outlook Handbook from your school or public library, to help you answer the following questions:

   1. Generally, what is the work of a commercial artist?

   2. What needs does the community have for commercial artists?

   3. What do some of the different specialists in commercial art do? Some special fields are:

      Illustrators
      Cartoonists
      Layout people
      Graphic designers
      Letterers
      Paste Up people
      Art directors

   4. What are some of the requirements for education and other training?

   5. What personal traits, interests, aptitudes, and skills are helpful for a person in this field?

COMMERCIAL ART: WHAT IT IS
(For Activity 2)

Commercial art is art tailored to the needs of business, the editor, the politician, the industrialist. It is a tool that helps to sell goods, services and ideas. Commercial art advertises and advertising is the heart muscle of communication in this country--TV, magazines, newspapers, books, billboards, posters, circulars.

Commercial art is art that must be reproduced. A single drawing, a single design, is meant to be seen by thousands--even millions.

Like the fine artist the commercial artist works with line, form, color, texture and space, trying to establish pleasing and effective relationships among these elements. He/she attempts to say something: to describe, to argue, to create a mood, to move the onlooker to action. This cannot be done without real effort. The commercial artist accepts an assignment first, then sets out to accomplish the goal.

The commercial artist is really a number of people. There are not many versatile enough to handle all the skills that go into the profession, so most are specialists. Some do only fashion drawing, some, story illustrations--one style or another. Some are cartoonists. Some are layout specialists who arrange a given set of headlines, photographs and drawings in a given space. Or, they are designers. They have a more creative role than those that do layouts or "pasteups", for they not only do the arranging but also decide, or help decide, what the elements should be and what space the elements should occupy. Some specialize in trademarks; or packages; or the products themselves.

The art director may never even use a drawing board. Instead he/she supervises the work of the staff artists or assigns jobs to freelancers.

These are but a few of the many types of people in the commercial art field.

YOUR CHOICE: Choose at least one from Activities 3 through 7 and at least one from Activities 8 through 14.

3. LOOK - LISTEN - DISCUSS

With a small group of other students, discuss the following: How are you, as a consumer, influenced by advertising? What kind of advertising design "turns you on" to a product? Does the commercial artist have any responsibility to the consumers of a product that he/she is trying to sell?

4. POSTER POWER

Optional: See Posters, a film available from Kern County Superintendent of Schools, I.R.C.

Look at some poster displays and see how experts develop situations for simple, effective posters. Design your own poster to promote a charitable organization or non-profit fund-raising drive in which you are interested. For example, you might choose to publicize the Heart Fund walkathon or ASB fund-raiser. You need not come up with a finished product this time, but should develop a working drawing indicating scale, color, lettering, etc.

5. ON THE JOB

What is it like to be a working commercial artist? Ask your teacher for help in contacting a commercial artist or advertising agency, and arrange a field trip or a visit by an artist to your classroom. You will want to invite the artist to bring examples of his/her work. You may want to ask specific questions about training, working conditions, specialization as a commercial artist, and finding work in your area.

6. FOR FURTHER INFORMATION

Write to one or both of the following addresses requesting additional information on the career of commercial artist:

Society of Illustrators
128 East 63rd Street
New York, NY. 10021

American Advertising Federation
1225 Connecticut Avenue, N.W.
Washington, D.C. 20036

Tell your class about this information.

7. RATE YOURSELF . . .

Have these experiences interested you in pursuing commercial art as a career? If you think you might be interested in commercial art as a career, see how many of the questions listed here you can answer "yes" to:

a. Are you organized in your school work?

b. Do you complete your assignments on time?

c. Can you express your thoughts clearly when you write or speak?

d. Do you enjoy art classes?

e. Can you work well under pressure?

f. Are you able to work independently, yet according to guidelines set by others?

g. Can you visualize and depict three-dimensional shapes on paper?

h. Are you imaginative and creative?

i. Do you like to draw and paint?

j. Do you have a good sense of color and design?

k. Would you like to learn about design, typography and lettering?

l. Are you interested in taking courses in advertising and retail marketing?

m. Do you enjoy working with people?

n. Do you enjoy making decisions on your own?

o. Are you willing to accept responsibility?

p. Are you imaginative and willing to experiment with new ideas and techniques?

If you answered "yes" to most of these questions, you might well be suited to explore the possiblities for a career in commercial art.

8. ILLUSTRATOR

You have found out that illustrators must be able to draw. Some may specialize by drawing only high fashion clothes-or potted plants-or pictures for stories. But they all have in common that they must draw.

Line drawing using mainly pen and ink is the basis of all illustration, so pick out at least two of the following suggestions. You are not expected to be an artist but to get the feeling of what the illustrator does. In fact, illustrators often carry small sketch pads with them wherever they go.

a. Make a ten-minute sketch of anyone in the classroom.

b. Take an object from your purse or pocket and draw it.

c. Look at the folds your clothes make as you sit. Try drawing what you see, showing each fold as you come to it.

9. LAYOUT TECHNIQUES

Newspaper sale ads and catalog design are examples of layout. The layout person is given all of the copy (printed words) and pictures. The job is to arrange them on pages. To do this, the professional must know typography (the setting and arranging of type) and picture proportioning. More important, one must know how the reader looks at the printed page and

absorbs information from it. One also needs to consider the purpose of the job in order to choose a type to fit the mood.

To be a layout person you have to deal with headlines, subheads, copy and pictures. Do the following to the best of your ability:

a. Cut several sizes of pictures out of a magazine-they don't have to have any relationship to each other, maybe you just like the colors or shapes of the pictures.

b. Cut out a few large words you can find in most ads in the magazine.

c. Cut out slightly smaller words that seem to go with the big ones.

d. Cut out several columns of copy.

e. Now arrange these elements on a sheet of paper. Cut some down if necessary or cut more pictures or words if your space looks too empty. Try arranging all the elements in an "ad" using formal balance (whatever is on one side is also on the other) and then try informal balance (different sizes of the pictures and/or copy still balance but don't look the exact same on both sides).

f. When an arrangement pleases you, glue them in place with rubber cement. Where cement oozes out, let it dry and rub off lightly. This is exactly what the layout person would do.

10. GRAPHIC DESIGN

The graphic artist approaches his product-ad, book, product, display, trademark-with great responsibility so that his finished design will fit its purpose and be reasonable to produce. He also uses all his knowledge of form, color, composition and viewer perception to create a design that will be pleasing.

One of the areas many designers like to get involved in is trademarks, because they are a special challenge. Since a company trademark (a symbol, words or initials that represent the spirit of a company) may remain with them forever it has to be done right to begin with, being very difficult and expensive to change.

Your task is to design a trademark for any company or business of your choice. It can be a local company, such as a pet store, sporting goods, clothing store, etc. Or, it can be a large company such as an airlines or department store whose symbol you would like to redesign, or maybe someone who employs one of your parents, or, if they are self-employed, design them a trademark all their own.

Remember, the symbol needs to sum up the essence of the company. It must be a kind of shorthand statement of the goals, aspirations and accomplishments of the firm, and that is not easy. It will require a lot of thinking and a number of sketches. If you have the time, paint it with a suitable color.

See examples of three well-known and well-designed trademarks on the next page.

FOUR EXCELLENT TRADEMARKS

COLUMBIA BROADCASTING SYSTEM
CBS

BRANIFF INTERNATIONAL

SO. CALIF. GAS CO.

SO. CALIF. EDISON CO.

11. CARTOONING

There are cartoonists who want only to entertain and there are others who want to influence public opinion. The latter are the editorial or political cartoonists, working for the larger newspapers, usually. Whichever way the cartoonist goes, there is in cartooning a spirit not always found in the other arts. Every line is important. The slightest slip of the cartoonist's pen can turn a smile into a smirk and ruin the entire meaning of the cartoon.

Using pencil first, then going over it with pen and ink, try one of the following problems:

a. Combing circles (draw around coins or other small round objects) with dollar signs ($), create a figure entitled "Money Man".

b. Using parts of the body put in the wrong places, create a symbol of "Confusion" or "Bewildered Man".

c. Using a picture of some well-known person from a magazine, accentuate his/her more prominent features to form a caricature. See example below:

12. LETTERING TYPOGRAPHY

Almost without exception, commercial art pieces make some use of words. Many excellent designs are done with letters only. The commercial artist needs a full understanding of lettering, letterform, and typography to produce good work.

Try one or more of the following:

a. Design a few letters of your "own" alphabet. Make it fancy or pare it down to very simple shapes.

b. Design a shape-it may be a regular geometric figure, or a heart, oval, or other simple shape of your choice. Fit your name (first or

last) into it, to create a satisfying visual image. Use the whole space and follow the edge of the particular shape you have chosen.

c. Pick a word that brings a picture to your mind and try to design lettering that represents it. A few choices might be:

western	happy
old	fire
flower	cold

13. COMMERCIAL ARTIST

Posters are primarily to announce events or to give specific information. They depend on color, line and typography to attract and hold the attention of the viewer.

Poster art does not have to be realistic. Unless you are very good at drawing, try using large, bold, interesting shapes that you cut out of construction or tissue paper. These will be easy to make and if you arrange them well (try a number of different arrangements) they can be very effective. For the most part, simple dramatic shapes in the proper color, set the feeling or mood of the poster more successfully than sharply defined drawings.

After you have your shapes, think up a brief, easy-to-read caption and hand-letter if you can do it well (use penciled guide lines on top and bottom), or cut them out of paper and glue on.

Some ideas for subject matter are:

- Art exhibit
  African - American - Mexican - country of your choice
- Travel poster
  Any city, state or country you wish
- Special event such as visit to Disneyland or Sea World
- Advertise a political candidate you might be interested in
- Book, play, movie
- Drink milk, eat spinach, you suggest something you want your viewer to do

You may use any of the materials we have in the art room, just think it through first.

14. LOGO DESIGN

Just as a commercial artist makes a trademark or "logo" for a company which represents the essence of that company, your task is to create a trademark representing yourself. Try a number of combinations- don't be satisfied with the first attempt. Try working with one or all of your initials.

PRETEST/POST-TEST

1. What is a commercial artist?
2. What is the function of the layout artist?
3. Who are some of the people who work with the layout artist in turning out the finished product?
4. Does a small office employ all the above people?
5. What is an art director?
6. Where are the best places to look for employment in commercial art?
7. In what capacities are commercial artists employed?
8. What training is required to be a commercial artist?
9. Do commercial artists work regular hours?
10. Are the job opportunities as good in Bakersfield as in Los Angeles?

PRETEST/POST-TEST KEY

1. One who creates the artwork appearing in newspaper and magazine ads, on billboard posters, brochures, catalogs and TV commercials.

2. He arranges a given set of headlines, copy blocks, photographs and drawings in a given space.

3. Renderers, letterers, illustrators, paste-up and mechanical men.

4. In a small office, the art director may perform the layout and boardwork himself.

5. The person in charge of artwork for agencies. He is responsible for how the total advertising looks.

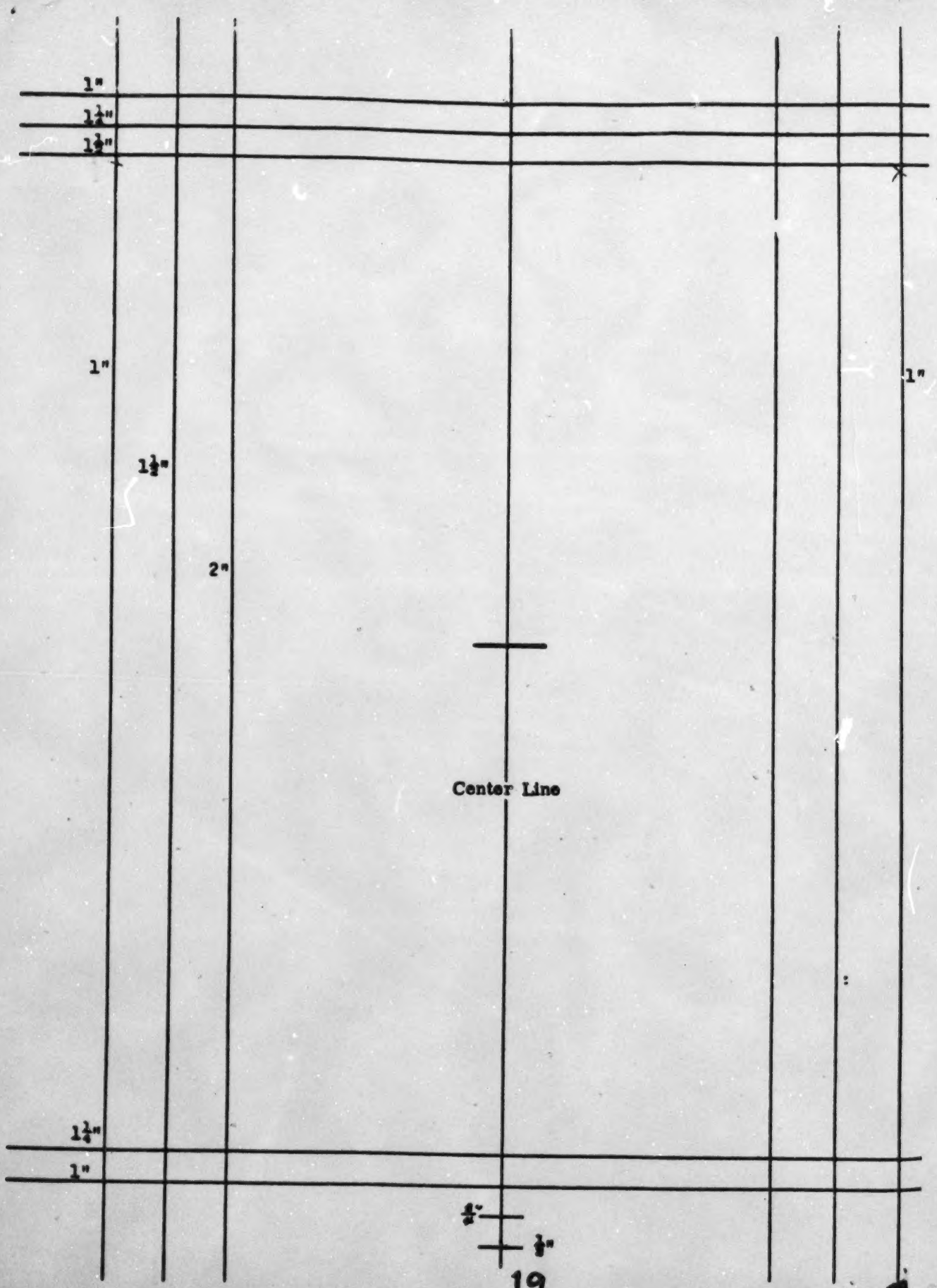
6. Usually in big cities, especially in New York and Chicago.

7. As teachers, staff artists, technical artists for industry, freelance artists, for the government, and many more .

8. The most widely accepted training is that given in art schools or institutes that specialize in commercial art.

9. Usually 40 hours a week, but sometimes more in order to meet deadlines.

10. No, Los Angeles is the West Coast center for commercial art just as New York is on the East Coast; however, there are some job opportunities here.


1"
1 1/4"
1 1/2"
1"
1"
1 1/2"
2"
Center Line
1 1/4"
1"
1/2"
1/8"